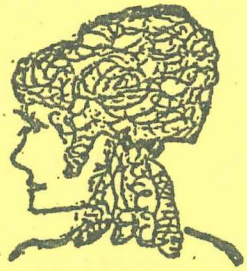
OPERA DEPARTMENT

University of Toronto

Presents



THE FOUR RUFFIANS

(I QUATTRO RUSTEGHI) - BY WOLF-FERRARI

MAC MILLAN THEATRE

EDWARD JOHNSON BUILDING

JANUARY 21, 22, 28, 29, 1977

8:00 P.M.

THE OPERA DEPARTMENT

presents

THE FOUR RUFFIANS

(I quattro rusteghi)

An opera in three acts based on the comedy
I Rusteghi by Carlo Goldoni*

by Ermanno Wolf-Ferrari

Libretto by Giuseppe Pizzolato
English translation by Edward J. Dent

Conductor	Victor Feldbrill
Director	Leonard Treash
Designer and Scenic Artist	Maxine Graham
Lighting Designer	Ron Snippe
Assistant Conductor	Michael Evans

CAST in order of appearance

	January 21, 29	*January 22,28*
MARGARITA, *Lunardo's Second Wife*	Jill Pert	Deborah Milsom
LUCIETA, *daughter of Lunardo*	Caralyn Tomlin	Caralyn Tomlin
LUNARDO, *a merchant*	Joel Katz	James Shafer
MAURIZIO, *a merchant*	Rod Campbell	John Quilico
SERVANTS	Robert Loewen Patricia Griffin	Robert Loewen Janet Coates
MARINA'S MAID	Janet Coates	Patricia Griffin
MARINA, *aunt of Filipeto*	Susan Pautz	Heather Wilberforce
FILIPETO, *son of Maurizio*	John Keane	Mark DuBois
SIMON, *a merchant*	Mark Pedrotti	Blair House
FELICE, *wife of Cancian*	Kathy Terrell	Susan Lauher
COUNT RICCARDO	Stephen Young	Allan Marter
CANCIAN, *a merchant*	Christopher Cameron	Graeme Mitchell

There will be two intermissions.

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DIRECTOR'S NOTES

ERMANNO WOLF-FERRARI was born in Venice on January 12, 1876. His father was German, his mother Italian. He was torn between painting, music, and the pursuit of young ladies. After some slight scandal in Rome involving his Cherubino instincts, he was sent off ot Munich where he entered the Conservatory. Later, returning to his native Venice, he fell in love with the stories of Carlo Goldoni. Even when he was sixty, he was quoted as saying "What a joy to write, to compose, to put into song, the words of my great Venetian God, my immense Goldoni." The transparent, childlike, and altogether refreshing humour found in the stories of Goldoni about how women outwitted men, fascinated the composer.

THE FOUR RUFFIANS is a gentle war between the sexes set in the classical-musical tradition of Cimarosa. The humour is refreshing in its old fashioned simplicity. Its situations are richly varied. There is a cast of clearly defined characters who think rapidly and move like quicksilver. The voices project their thought while retaining the quality of natural melodic speech even during some of the ensembles. The music is laced with the charm of the late Verdi and the young Puccini. The orchestra underlines the many details of the dialogue, the expression and the action. It is amazing that so delightful an opera is so rarely performed. It is ideally suited to the ensemble spirit found in the Opera Department of the University of Toronto.

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ACT I, SCENE 1 - The setting is Venice in the early nineteenth century. A balcony overlooking the Grand Canal at Carnival time. Margarita and her step-daughter, Lucieta are not permitted to attend the festivities but can see the decked out gondolas. Just as Margarita hints that Lucieta is to be married, Lunardo, her husband, returns home. He is horrified that his two women have come out to the balcony with their work. He tells his wife Lucieta is to be married that very day to Filipeto, the son of his best friend, Maurizio and that the young couple are not to see each other before the wedding. Maurizio arrives to discuss the wedding contract.

ACT I, SCENE 2 - The rooftop garden of Simon and Marina. Simon is another obstinate type, and Marina is the doting aunt of Filipeto. Marina agrees to help Filipeto see his bride before the wedding. Filipeto is no sooner chased away by Simon than an entourage headed by Felice comes upon the scene. Immediately behind Felice comes the Count Riccardo and behind him trudges Cancian, Felice's henpecked husband. Felice goes from one to the other; she seems to keep them relatively "in balance". Marina and Felice concoct a plot to outwit the fathers and get the young folk together before the wedding.

ACT II - A drawing room in the house of Lunardo. Lucieta is deliriously happy because her marriage seems imminent. She prays that the man she will marry will also be her lover. Her step-mother enters and there is a catty exchange over articles of clothing which Margarita grudgingly gives to Lucieta. Lunardo is aghast at the finery his women are wearing. Simon and Marina arrive and the three women laugh at the two men and their old fashioned ideas. The husbands commiserate over the loss of man's authority. Felice arrives with Cancian. The men leave her standing in the middle of the room as they wisk Cancian away to Lunardo's study. Soon two carnival maskers arrive. One is Count Riccardo and the other, disguised as a woman, is Filipeto, who is induced to remove his mask by Marina. The lovers are entranced with one another. The men return and the maskers hide. Maurizio arrives hunting for his son. Cancian loses all control and declares Riccardo a scoundrel. Riccardo hears this and challenges Cancian. Filipeto's presence is revealed. The Act ends in pandemonium.

ACT III - The same room later that evening. The despondent husbands call a meeting of "fallen husbands" to determine how best to punish their wives. Felice bursts upon the meeting and gives them a rapid fire lecture. The other women appear and "beg" their husbands' pardons. The fathers consent to the marriage and everyone goes off to the wedding supper leaving the young people alone.

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NEXT OPERA EVENT: Katya Kabanova (Leos Janacek) March 25, 26, April 1, and 2 1977, 8:00 p.m. MacMillan Theatre.

NEXT EVENT: Alfons and Aloys Kontarsky, duo pianists, Tuesday, February 1, 1977, Walter Hall, 8:30 p.m.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

George Willms*
Wendy Rose
Julianne Goldberg
Julie Parcells
John Mark Friedman
Janet Sangwine
Gisèle Dalbec
Valerie Legge
Peter Stryniak
Monica Duschênes

VIOLIN II

Adele Pierre*
Gwendolyn Dunlop
Guiseppe Lombardo
Wesley Harris
Abigail Evans
Anne McRuer
Marianne Urke
Angelo Calcafuocco
Blaine Denning
Grace Whang

VIOLA

Christopher Redsell*
Janet Langley
Pamela Inkman
Marlene Dankiw
Douglas McNabney
Arnold MacPherson
Valerie Kuinka
Julie Creech

VIOLONCELLO

Carol Higa*
Myles Jordan
Yataka Ozawa
Peter Rapson
Dorothy Lawson
Lala Stapells
Stephen Lawson
Lindsay Burrell

DOUBLE BASS

Jan Urke*
Grace Bridgman
David Ruby
Catherine Loftin

FLUTE, PICCOLO

Fiona Wilkinson*
Anne Fudge

OBOE, COR ANGLAIS

Karen Rotenberg*
Jennifer Short

CLARINET

Terry Storr*
JoAnn Crook

BASSOON

Elizabeth Brickenden*
Stephen Mosher

HORN

Ronald George*
Christopher Rose
Gary Pattison
Mary Fearon

TRUMPET

Timothy Watson*
Kevin Gamble
James Spragg

TROMBONE

Christopher Buller*
Robert John McPherson
David Boyd

TUBA

Jane Noyes

TIMPANI

Don Philip

PERCUSSION

Michael Perry

HARP

JoAnn Weisbarth

*Principal

Orchestra Manager/Librarian-Timothy Watson

OPERA DEPARTMENT
Chairman, Ezra Schabas

MUSIC STAFF

Music Director	James Craig	
Conductors	James Craig Michael Evans	Victor Feldbrill
Vocal Coaches	Derek Bampton Derek Bate	George Brough Michael Evans
STAGE DIRECTORS	Michael Albano Constance Fisher,	Leonard Treash*

PRODUCTION STAFF

Technical Director	Ronald Kreskv
Stage Manager	Bernard Fox**
Assistant Technical Director	Barbara Barron
Costume Supervisor and Cutter	Patricia Bentley
Property Master and Scenic Artist	Bill Chesney
Master Carpenter	Guy Gualtieri
Make-up Supervisor	Jack Medhurst
Assistant Stage Manager	Suzanne Maynard
Millinery	Babs Hobbs
Costume Assistants	Sue Bryson, Jan Irving*** Madelyn Keane
Production Assistant	Susan Monas***
Carpentry Assistants	Ludwig Seiler***, Rick Clarke***
Painting Assistants	Gerda Kresky, Donna Jackson Jan Cormack, Win Keenan
Electrics	Charley Chu, Ian Lloyd, Adam Stewart, Peter Vogel
Hairdressing and Wigs	Louis of Rosedale

Special thanks to Property Course Students of Ryerson, Keith Sly, and Snuff.

* *Guest Director*
** *By Permission of Canadian Actors' Equity*
*** *Technical and Production students from Ryerson Theatre Department*

ADMINISTRATIVE STAFF

Administrator	Lynn Slotkin
Music Co-Ordinator	Michael Albano
Librarian	Susan Lauher
Box Office	Patricia Stephens
House Manager	Charlotte Teeple

ACKNOWLEDGMENTS

Canadian Actors' Equity Association
Canadian Broadcasting Corporation
Canadian Opera Company
Canadian Opera Women's Committee
Ontario Arts Council
Ryerson Polytechnical Institute
Toronto Musicians' Association

CREDITS *Rick Baker, Sheridan College; Jim Carnwright, Ryerson Andrea Grainger; Malabar Costume House*